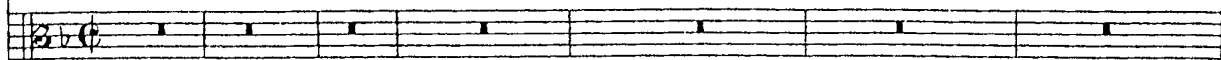


Liber selectar cantion, Grimm et Wyrnung 1520 fo 122..
Sec. Tom. Novi operis musici, Ott 1538 N^o 11.. Sec. pars
Magni operis musici. Montanus 1559 N^o 4.. Ausserdem in
Petrucchi 1519 u. Motet. lib. IV. 1521.

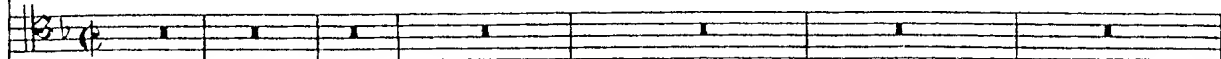
Discantus.



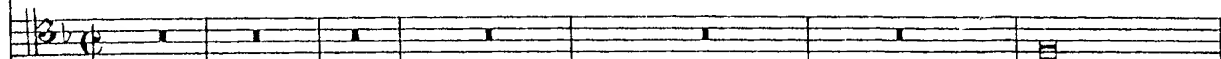
Altus.



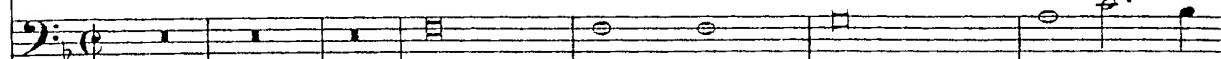
Quintus.



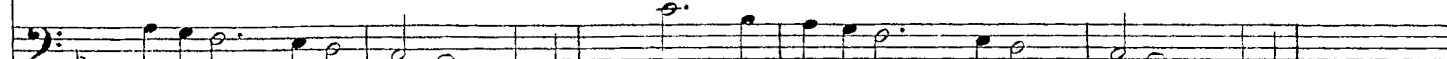
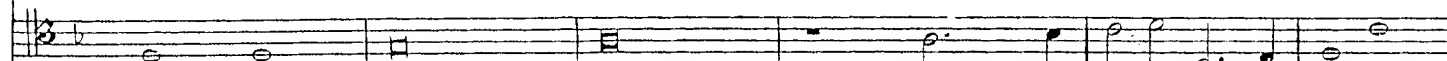
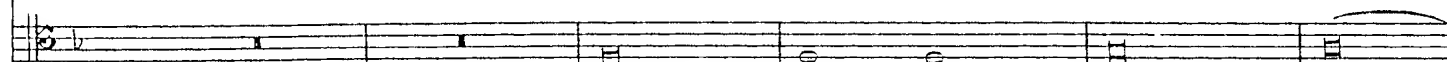
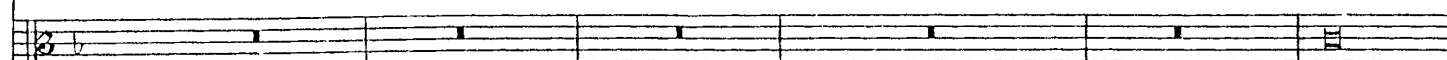
Tenor.



Bassus.



Klavierauszug.



vi - o - la - ta in - te - gra

vi - o - la - ta in - te - gra et ca -

in - te - gra et ca - sta es, Ma - ri -

in - te - gra et ca - sta es, et ca - sta ... es,

in - te - gra et ca - sta es, Ma - ri -

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

et ca - sta es, Ma - ri - a, quae es ef - fo - cta

- sta es, Ma - ri - a,

- a, quae es ef -

Ma - ri - a, et ca - sta es, Ma - ri - a, quae

- a et ca - sta es, Ma - ri - a, quae es

The piano accompaniment continues with similar textures, including arpeggiated figures and sustained chords that support the vocal lines.

ful - gi - da

quae es ef - fe - cta ful - gi - da coe -

- fe - cta ful - gi - da, coe - li por - ta,

es ef - fe - cta ful - gi - da coe - li por - ta, coe - li por -

ef - fe - cta ful - gi - da coe - li por - ta, coeli por -

coe - li por - ta, o ma - ter al -

- li por - ta, o ma - ter

o ma - ter al - ma Chri - sti

- ta, coeli por - ta, o ma - ter al - ma Chri - sti ca -

- ta, o ma - ter al - ma Chri - sti ca - ris - si -

ma Chri - sti ca - ris - si - ma, ca - ris - si -

al - ma Christi ca - ris - si - ma, ca -

ca - ris - si - ma, ca - ris - si - ma,

- ris - si - ma, ca - ris - si - ma, ca - ris - si - ma, ca -

- ma, ca - ris - si - ma, ca - ris - si - ma, ca -

ma, pi - a lau - dum su - sci - po praec - co - ni -

- ris - si - ma, pi - a lau -

pi - a lau - dum

- ris - si - ma, pi - a lau - dum su

- ris - si - ma, pi - a lau - dum, pi -

x) Von hier ab wäre *h* statt *b* durchweg vorzuschlagen und durch die Modulation bedingt.

- a, praeco - ni - a, praeco - ni - a.
 - dum su - sci - pe praeco - ni - a.
 su - sci - pe praeco - ni - a.
 - sci - - - pe praeco - ni a, praeco - - ni - a.
 - a lau - - - dum su - sci - pe praeco - ni - a.

SECUNDA PARS.

Nos - tra ut pu - ra pe - cto - - - ra
 Nostra ut pu - ra pe - cto - ra sint et cor -

Te nunc fla -

To nunc

sint et cor - po - ra,

- po - ra, et... cor - po - ra, cor-po-ra,..... te

- gi-tant..... de - vo - ta..... cor

Te nunc fla - gi - tant de - vo - ta cor -

fla - gi - tant de - vo - ta cor - da et o -

te nunc fla - gi - tant..... de - vo - ta, de - vo -

nunc fla - gi - tant de - vo - ta cor - da et o -

3 3

da et o - ra. Tu - a per pre - ca - ta dul -

da et o - ra. Tu - a per pre -

ra. Tu - a per pre - ca - ta dul -

ta cor - da et o - ra. Tu - a per pre - ca - ta

ra, cor - da et o - ra. Tu - a per pre - ca -

The first system consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8.

ci - so - na, dul - ci - so - na no -

ca - ta dul - ci - so - na

ci - so na no - bis

dul - ci - so - na, dul - ci - so - na

ta dul - ci - so - na no -

The second system continues the musical composition with six staves. It follows the same vocal and piano arrangement as the first system. The lyrics continue across the staves. The piano accompaniment features arpeggiated chords and moving lines in both hands.

- bis con-ce - das ve - ni - am per sae-cu - la

no - bis con - ce - das ve - ni -

con - ce - das ve - ni - am per sae - cu -

no-bis con - ce-das ve - ni-am

- bis con-ce - das ve - ni - am per saecu - la,

..... per sae-cu - la, per sae-cu - la

- am per sae - cu - la, per sae - cu - la, per sae - cu - la.

- la, per sae - cu - la, per sae - cu - la.

per sae - cu - la, per sae - cu - la.

per sae - cu - la, per sae - cu - la, per sae cu - la.

TERTIA PARS.

First system of musical notation. It consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom staff is the piano accompaniment. The lyrics are: O be - ni - gua re - -

Second system of musical notation. It consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom staff is the piano accompaniment. The lyrics are: - gi - na Ma - - ri - a
- - gi - - - na Ma - - - ri - -
- gi - na Ma - - - ri - - a
- - gi - - - na Ma - - - ri - -
- gi - na Ma - - ri - a

[illegible]

sti, per - - - man - si - sti, ... per - man - si - sti,

man - si - - - - - sti

si - - - - - sti,

si - sti, per - man - si - sti, per - man - si -

- sti, per - man - si - sti, per - man - si - sti, per -

per - man - si - sti

per - man - si - sti

- sti, per - man - si - sti, per - man - si - sti

man - si - sti, per - man - si - sti.